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ous: "A friend of virtue rather than virtuous, agitated rather than active, a slave to his sensations when he would fain have been the apostle of liberty . . . in the torrent of his life he mingled muddy waters with the purest streams."³

Throughout this series, frequent quotations are made, but in only a few instances is the reader given definite information as to their source. Needless to say, the whole work would be rendered more scholarly, as well as more helpful to the student in guiding his study of the sources, were all references made as exact as possible.

These six little volumes should be welcomed by teachers of the history of education as valuable reference books for the general student. They are logical in development, broad and generous in treatment, and inspired by the idealistic and kindly spirit of their author who regards true "criticism as that which insists upon the good and deals with the bad only to explain it,"⁴

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Theories of Style in Literature. With Especial Reference to Prose Composition, Essays, Excerpts, and Translations. Arranged and adapted by LANE COOPER. New York: Macmillan, 1907. Pp. 460. \$1.10.

Few recent books should appeal more strongly to teachers of English than Professor Cooper's *Theories of Style*. Excellent in tone, selections, notes, and comments, it is a worthy textbook for college classes, and a splendid reference-book for teachers of English in secondary schools. Professor Cooper has departed from the usual line of such books—selections garnished with a few sprigs of savory criticism—and has produced a book of solid nourishment. But our unreserved commendation calls for a more specific analysis of this volume.

First of all the book is notable for its wise and catholic selections. If there be any false step in the book, it is probably in the introductory chapter, containing Professor Cooper's translation of Wackernagel's "Theory of Prose and Style." Wackernagel's name is not so widely known as the other writers on the theory of style, and his essay is not remarkably acute in its discussions of the nicer qualities of style. It is, however, solid, scholarly, and weighty; and, moreover, it voices Professor Cooper's own ideas on the subject. These two reasons may justify its inclusion in the book and its premier place of honor. Of the other essays in the book there can be but little discussion. Following the introductory essay are selections from Plato, Aristotle, Longinus, "On the Sublime" (entire), Swift, Buffon, Voltaire, Goethe, Coleridge, DeQuincey, Thoreau, Schopenhauer, Spencer, Lewes, Stevenson, Pater, Brunetière, and Frederick Harrison. Each of the selections is prefaced by a scholarly introductory note by the editor, and is followed by brief, terse, but elucidating and entertaining notes. The volume has a very complete bibliography on the theory of style, especially prose style. A few words concerning the author's purpose in issuing the book will further reveal the value of the volume.

³ *Jean Jacques Rousseau*, p. 114.

⁴ *Jean Jacques Rousseau*, p. 4.

These selections may be regarded, according to the editor, as a body of literary models based upon a single theme—the theory of style. Most books of literary models, insists Professor Cooper, are a collection of literary scraps, beginning with a description of a glacier and ending with a chapter from Darwin's *Descent of Man*. Such miscellaneous selections are lacking in the power of co-ordinating the processes of the youthful brain. Such a feast of scraps must, pedagogically speaking, end in scraps of expression. Form and substance, expression and knowledge ought never to be broken. Few teachers will disagree with Professor Cooper on this point.

Another possible application of the volume is the opportunity of doing some purely theoretical investigation of the *essay* and the *address* on style. Such a research, however, lies beyond the secondary pupil. Again, the book may serve as a book of reference, for it contains those historic utterances on style arranged in rough chronological order—with the exception of Wackernagel's essay—which are necessary for even a complete casual acquaintance with the development of prose style. Even secondary pupils, we believe, will read much in this book which will interest them more, and have more direct results than the reading of less soulless rhetorics.

Whether or not we have justified our enthusiasm for Professor Cooper's book is immaterial. It may be that the credit for our pleasure and profit in reading the volume should be given to the classic discourses themselves. Let the praise fall where it will, on the classic utterances or on the editor's judicious management of the essays, or on both, we are confident that if teachers of English who do not know the historic course of prose and theory, will read this book diligently they will thank Professor Cooper for bringing such a wealth of knowledge and profit to them in such compact form.

Selections from Byron: "The Prisoner of Chillon," "Mazeppa," and Other Poems. Edited, with Introduction and Notes, by SAMUEL MARION TUCKER. Boston: Ginn & Co., 1907. Pp. 101. \$0.25.

Forty-three pages of introduction, treating Byron's importance as a historic figure, and his intimate relationship with his works, to one hundred and one pages of Byron's poems, is, we believe, a poor proportion. Such however, is the proportion in Professor Tucker's *Selections from Byron*. The notes are meager and pedestrian; the introductions to the longer poems, such as the "Prisoner of Chillon" and "Mazeppa," are instructive and entertaining. The introduction to the book is good and well balanced.

Written and Oral Composition. By MARTIN W. SAMPSON AND ERNEST O. HOLLAND. New York: American Book Co. Pp. 293.

Professors Sampson and Holland have produced a book intended to meet, no doubt, the conditions as they have found them in the villatic secondary schools of Indiana. That the schools of Indiana should need such a book speaks rather ill of the schools but well of the authors of the book. The lack of brain stuff in the volume is no evidence of a similar lack in the authors' heads, but rather it is a sad commentary on what they have evidently found in the heads of their prospective students at the University of Indiana. Beginning with such elementary assignments as to write a short story on "A Basket," "A